

NATIONAL GALLERY OF ART
WASHINGTON, D. C.

FOR RELEASE
MORNING PAPERS
NOVEMBER 9, 1941

On November 15th, a group of twenty-five important nineteenth century French paintings from the Chester Dale Collection will be placed on exhibition at the National Gallery of Art.

These paintings, which have been sent to Washington on indefinite loan, will fill an important gap in the Gallery's collection. With a few notable exceptions, no works of nineteenth century French painters have heretofore been available at the Gallery. The additions which are now being made are, therefore, of the utmost importance, both for their intrinsic beauty and also as expressing the significance of one of the great epochs in the history of painting.

The paintings which have been loaned to the National Gallery have been chosen with the idea of illustrating the general development of French painting from David to Cézanne. The great movements of French nineteenth century art, which succeeded each other with such amazing rapidity, are all shown: the Neo-Classicism of David, the Romanticism of Delacroix, the new discoveries in the rendering of landscape contributed by Corot and Daubigny, the realism of Courbet and Manet, and the Impressionism

of Degas, Pissarro and the early works of Renoir. A very important still life by Cézanne and later paintings by Renoir also foretell the subsequent development of twentieth century painting.

Such a happy and comprehensive selection has been made possible because the Chester Dale Collection has been formed with one object in mind -- to show the development of French painting during the nineteenth and twentieth centuries, with particular emphasis on the finest works of the Impressionists and Post-Impressionists. To illustrate that the great paintings of this School belong to the unbroken tradition of European Art, this Collection has also included paintings by older masters; and those who have seen the Collection in New York will remember how harmoniously Cézanne was shown with El Greco and Tintoretto, and Renoir with Rubens and Boucher.

The Chester Dale Collection has long been recognized as one of the most distinguished collections of nineteenth century French paintings to be found in private hands anywhere in the world. Many of the important paintings have been seen in exhibitions in this country; and the French Government has frequently asked for loans of paintings from the Collection, including many of those now in Washington, for the

great retrospective exhibitions of French nineteenth century artists held in recent years in the Musée de l'Orangerie in Paris.

At the Manet Exhibition held there in 1932, one of the outstanding canvases was the celebrated "Old Musician" from the Chester Dale Collection. This painting, which was formerly part of the Collection of the Imperial Museum at Vienna, has been shown at many important exhibitions in Paris, London, Leningrad, Vienna, Philadelphia, Glasgow, Amsterdam, Berlin, Düsseldorf and Munich. Recognized as one of the landmarks of nineteenth century painting, it is one of the largest and most ambitious of Manet's works, and in a sense an epitome of his early period. As one of the first important nineteenth century French pictures painted under a strong Spanish influence, it is of great significance for the history of French taste.

Other celebrated paintings loaned from the Chester Dale Collection are three supremely beautiful works by Corot. The earliest is a large and important landscape -- a poetic rendering of an imaginary scene in the Forest of Fontainebleau. It was one of the first of Corot's formal compositions painted for the Salon, where it was exhibited probably in 1831, soon

after his return from Italy. This landscape the artist considered among his three or four finest works, and toward the end of his life he tried to buy it back from its owner with the intention of presenting it to the Louvre.

The next painting by Corot, in point of time, is the "View Near Volterra", a fine example of Corot's classical style; and the third and latest is the superb painting of "Agostina". Marked by unusual monumentality, by richness of color, fine modelling and texture, this picture gives brilliant proof of Corot's ability to render the human figure. It is, in many ways, the culminating point of Corot's development as an artist.

Of the paintings loaned to the National Gallery from the Chester Dale Collection, the large Cézanne "Still Life" has probably had the greatest influence on modern painting. From the time it was first publicly shown at the memorial exhibition to Cézanne which was held in Paris the year following his death, it has been constantly reproduced in books dealing with modern art. Its expression of mass and volume, its complex yet perfectly integrated composition, are all qualities highly valued by modern painters. It brings the development of style to the threshold of contemporary art.

These, and other great paintings, are now to be seen in Washington through the generosity of Mr. Chester Dale. They will add enormous interest to the National Collection and will be enjoyed by the American people at a time when the stimulus of great art is more than ever needed in a world so filled with grim realities.

A Group of Nineteenth Century French Paintings from the
CHESTER DALE COLLECTION on indefinite loan at the NATIONAL
GALLERY OF ART, WASHINGTON, D.C. Open to the public
November 15, 1941.

CÉZANNE, PAUL (1839-1906)

Still Life

COROT, JEAN-BAPTISTE-CAMILLE (1796-1875)

Forest of Fontainebleau
A View near Volterra
Agostina

COURBET, GUSTAVE (1819-1877)

Portrait of a Young Girl
Young Woman Reading

DAUBIGNY, CHARLES-FRANÇOIS (1817-1878)

The Farm

DAVID, JACQUES-LOUIS (1748-1825)

Madame Hamelin

DEGAS, EDGAR (1834-1917)

Achille de Gas in the Uniform of a Cadet
The Duke and Duchess of Morbilli
Madame Camus
Madame René de Gas
Four Dancers

DELACROIX, EUGÈNE (1798-1863)

Columbus and His Son at La Rábida

FANTIN-LATOURE, HENRI (1836-1904)

Still Life

MANET, EDOUARD (1832-1883)

The Old Musician

MONTICELLI, ADOLPHE (1824-1886)

Madame Cahen

MORISOT, BERTHE (1841-1895)

The Mother and Sister of the Artist

PISSARRO, CAMILLE (1831-1903)

Boulevard Montmartre

PUVIS DE CHAVANNES, PIERRE (1824-1898)

The Prodigal Son

RENOIR, AUGUSTE (1841-1919)

Mademoiselle Sicot

Diana

Odalisque

A Girl with a Watering Can

Bather Arranging Her Hair

34
25 parts

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CÉZANNE, PAUL (1839-1906)

"Still Life"

Canvas. Height, 25½ in.; width, 31½ in.

Painted c. 1890. Dated by Venturi 1890-1894. Also known as La Bouticille de Peppermint. Structural elements of composition and color are here consciously played against the gay arabesque of the pattern on the cloth in the foreground and the picturesque curves of the bottles.

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COROT, JEAN-BAPTISTE-CAMILLE (1796-1875)

"Agostina"

Canvas. Height, 51 $\frac{1}{4}$ in.; width, 37 $\frac{1}{2}$ in. Signed, lower left, Corot.

Painted in 1866. This date, first suggested by Robaut, is based on the fact that Lavieille, one of Corot's pupils, used the same model in a painting inscribed, "In the studio of Mr. Corot, February 1866." The present painting, so evocative of Italy, was actually executed many years after Corot's last Italian journey. Marked by unusual monumentality, by richness of color, of modeling, and of texture, this picture is considered one of the finest examples of Corot's figure style.

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COROT, JEAN-BAPTISTE-CAMILLE (1796-1875)

"Forest of Fontainebleau"

Canvas. Height, 68½ in.; width, 94½ in.

Signed at lower left, Corot. Painted 1830-1833. Robaut has stated that this painting was exhibited either at the Salon of 1831 or of 1834, probably at the former, the first held after Corot's return from Italy. It is one of the first deliberate, formal compositions that Corot painted for exhibition, and also one of his earliest forest scenes. The painting always held a high position in the artist's own estimate of his work, and toward the end of his life Corot tried unsuccessfully to buy back the picture from its owner, H. Binant, in order to present it to the Louvre.

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COROT, JEAN-BAPTISTE-CAMILLE (1796-1875)

"A View Near Volterra"

Canvas. Height, 27-1/4 in.; width, 37-1/4 in.

Signed and dated, lower left, Corot 1838. According to recent opinion, this picture was exhibited at the Salon of 1838 under the title, "Vue prise à Volterra," although Robaut has suggested another version, also dated 1838, as the Salon entry. The present picture is based on studies done in 1834 at the time of Corot's visit to Volterra during his second Italian journey. It is an unusually fine example of the developed phase of his early manner, which is now so much admired.

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COURBET, GUSTAVE (1819-1877)

"Portrait of a Young Girl"

Canvas. Height, 23-3/4 in.; width, 20-1/2 in. Signed and dated at lower left, '57 G. Courbet. Painted in 1857, the year in which Demoiselles des Bords de la Seine and La Curée appeared at the Salon. At this period Courbet painted a number of his finest portraits of women, among them this ^{one} study of a young girl. In such portraits, which offer no opportunity for introducing social doctrine or for shocking the public, Courbet is without self-consciousness and displays his true genius for pure painting.

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COURBET, GUSTAVE (1819-1877)

"Young Woman Reading"

Canvas. Height, 23-3/4 in.; width, 29-1/4 in. Signed at lower right, G. Courbet. Painted 1868-1872. According to Léger, Courbet painted this picture in 1872. The artist had recently returned to his native Ornans after his release from prison, where he had served a sentence of six months as punishment for his support of the Commune of 1870 and, particularly, for activities which were connected with the overthrow of the Colonne Vendôme. The present painting is reminiscent of the half-length, reclining figures of the earlier 'sixties, but the mood is more idyllic.

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DAUBIGNY, CHARLES-FRANÇOIS (1817-1878)

"The Farm"

Canvas. Height, 20 $\frac{1}{2}$ in.; width, 31-3/4 in.

Signed and dated, lower left, Daubigny 1855. This picture was painted in the period when Daubigny first won recognition with such paintings as Écluses dans la vallée d'Optevoz, (Exposition Universelle, 1855) and Le Printemps, (Salon, 1857). More a direct study than a formal salon entry, the present picture has a texture, solidity of structure, and freshness of vision suggestive of Corot's influence. These are qualities that appear most clearly in Daubigny's best work of the 'fifties, before the looser style of the 'sixties and 'seventies.

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DAVID, JACQUES-LOUIS (1748-1825)

"Madame Hamelin"

Canvas. Height, $49\frac{1}{4}$ in.; width, $37\frac{1}{2}$ in.

Probably painted c. 1800. Also known as Portrait of a Young Girl in White. Executed with statuesque simplicity in a clear and flowing line, with definite horizontals and verticals, this portrait epitomizes the return of art from the Rococo style of the eighteenth century to classic simplicity, under the leadership of David. The subject has been identified by some critics as Madame Hamelin, who was the Creole wife of a Parisian banker, and the rival of the famous Madame Recamier.

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DEGAS, EDGAR (1834-1917)

"Achille de Gas in the Uniform of a Cadet"

Canvas. Height, 25 $\frac{1}{4}$ in.; width, 20 in.

Painted c. 1855-1856. Like most of the family portraits painted by Degas, this picture of his youngest brother as a naval cadet remained in the possession of the family until recently. The pose and modeling recall Florentine painters like Bronzino and Pontormo, whom Degas was studying at this time, while the precision of the drawing suggests the influence of Ingres, whose style was the point of departure for so much of Degas' work.

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DEGAS, EDGAR (1834-1917)

"The Duke and Duchess of Morbilli"

Canvas. Height, 45½ in.; width, 35 in.

Probably painted between 1856 and 1860 when Degas was in Italy. This is the earlier of two oil portraits of Degas' sister, Thérèse, with her cousin and husband, Edmond Morbilli, a banker of Naples. The second portrait, which is generally dated about 1866, is now in the Boston Museum of Fine Arts. The unfinished state of the present painting reveals how Degas, with great breadth and power, composed his picture in large areas of color before developing each part in detail. The artist presented this portrait to his niece, Mlle. J. Fèvre of Nice.

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DEGAS, EDGAR (1834-1917)

"Four Dancers"

Canvas. Height, 59-1/4 in.; width, 71-1/4 in. Signed, lower right, Degas. Also known as En attendant l'entrée en scène. Painted probably in 1899. An example of Degas' preoccupation with the theatre at this time, the color in the picture is determined largely by the reflection from stage lights on costumes and scenery. The artist regarded this canvas as one of his finest achievements and would never part with it. It is one of his last large paintings in oil and shows the influence of his use of pastel, a medium which he employed for most of his later work. The four figures used here were repeated many times by Degas, either singly or in groups. A pastel study for this painting is in the Toledo Museum of Art.

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DEGAS, EDGAR (1834-1917)

"Madame Camus"

Canvas. Height, 28-3/4 in.; width, 36 in. Signed, lower right, Degas. Painted in 1870. This is the second of the artist's two portraits in oil of the wife of Dr. Camus, a noted collector of Far Eastern ceramics. It is a striking example of Degas' use of a dominant color and one of his most original compositions. When first exhibited at the Salon of 1870, Duret praised the portrait highly, but he subsequently criticized Degas for reworking certain passages. A preliminary drawing for the picture was sold in the second Degas sale in 1918, no. 263.

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DEGAS, EDGAR (1834-1917)

"Madame René de Gas"

Canvas. Height, 29 in.; width, 36 in.

Signed, lower right, Degas. Painted during the artist's visit to his relatives in New Orleans during 1872 and 1873. The sitter, Degas' sister-in-law and first cousin, was blind; a fact which the artist conveys with the utmost subtlety. She died shortly after the portrait was finished.

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DELACROIX, EUGÈNE (1798-1863)

"Columbus and His Son at La Rábida"

Canvas. Height 35-1/2 in.; width 46-1/2 in. Signed and dated, lower left, Eug. Delacroix 1838. The scene represents Christopher Columbus and his son Diego at the Monastery of Santa Maria de la Rábida near the port of Palos, seven years before the discovery of America. The prior, Don Juan de Marchena, represented next to Columbus, was a learned and sympathetic man, and supported the explorer in all his undertakings. This painting is one of the few which recall Delacroix's trip through Spain in 1832. The architectural setting is taken from the interior of a Carthusian Church in Seville, sketched at that time by the artist. This picture and its pendant showing Columbus received on his return from America, now in the Toledo (Ohio) Museum of Art, were painted for Anatole Demidov. They were later etched by Bracquemond. From "A Group of French Nineteenth Century Paintings" from The Chester Dale Collection on loan at the National Gallery of Art.

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FANTIN-LATOUR, HENRI (1836-1904)

"Still Life"

Canvas. Height, 23 $\frac{1}{4}$ in.; width, 23-3/4 in.

Signed and dated, upper right, Fantin 1866. Also known as La table garnie. Fantin-Latour's flower pieces invite comparison with the best still-life painting by Chardin. Like the earlier painter, Fantin's pictures reveal an organization of texture, tone, and color, which gives poetry to purely visual facts. Better known in France for his portraits, his still-life paintings achieved great popularity in England through the support of James McNeill Whistler and of connoisseurs like Mr. and Mrs. Edwin Edwards.

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MANET, ÉDOUARD (1832-1883)

"The Old Musician"

Canvas. Height, 73-3/4 in.; width, 98 in.

Signed and dated, lower right, Éd. Manet 1862. Also known as the Wandering Musicians. One of Manet's most ambitious undertakings. It sums up his early style and incorporates at least two of his previous studies. The little girl holding a baby is taken from his earlier etching, and the cloaked figure to the right is from his painting of 1859 called the Absinthe Drinker. In the arrangement of the figures, the painting shows the influence of Velazquez' Los Borrachos which Manet knew through reproductions, possibly Goya's famous plate. This Spanish connection marks a break with the traditional dependence in France upon Italy through such institutions as the École de Rome, and points toward the flood of Spanish influence on French painting of the latter nineteenth century.

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MONTICELLI, ADOLPHE (1824-1886)

"Madame Cahen"

Canvas. Height, 51-3/4 in.; width, 38-3/4 in.

Signed and dated, middle right, Monticelli 1869. Painted soon after the artist's return to Paris from his home in Aix-en-Provence, and at the beginning of his best period, this portrait is an unusually fine example of Monticelli's work, both in its penetrating analysis of character and in the vibrancy of its jewel-like color. The previous owner of the picture, Alexandre Natanson, was a relative of the sitter; as director-owner of the Revue Blanche, he exerted considerable influence on the criticism of art in the late years of the nineteenth century.

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MORISOT, BERTHE (1841-1895)

"The Mother and Sister of the Artist"

Canvas. Height, 39½ in.; width, 32 in.

Painted in 1869. At this time the artist was staying with her sister and mother at Lorient near Cherbourg.

Mme. Pontillon, like her more famous sister, had studied to be a painter. This double portrait translates the vigorous style of Manet into a more feminine language of design, in its use of more subdued color harmonies and a more delicate handling of flowing brushwork.

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PISSARRO, CAMILLE (1831-1903)

"Boulevard Montmartre"

Canvas. Height, 28-3/4 in.; width, 36 $\frac{1}{4}$ in.

Signed and dated, lower right, C. Pissarro 97. Also known as Boulevard des Italiens, Matin. Beginning about 1896

Pissarro painted a series of street scenes showing the large boulevards of Paris and Rouen. In these, broken color applied in rapid touches enables the artist to render the vivid activity and endless movement of a large city. Here, through his effects of gray and violet, he evokes the soft harmonies of light and atmosphere peculiar to Paris.

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PUVIS DE CHAVANNES, PIERRE (1824-1898)

"The Prodigal Son"

Canvas. Height, 41-3/4 in.; width, 50 in.

Painted probably about 1879, when the artist was working on the theme of the Prodigal Son. Another version, now in the Guillaume Lerolle Collection, Paris, is signed and dated 1879, and appeared in the Salon of that year. While the Salon entry is essentially an easel painting, the present picture, different in composition, has more the character of Puvis' mural style. It is marked by increased simplicity and greater emphasis on the expressive power of the figure.

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RENOIR, AUGUSTE (1841-1919)

"Bather Arranging Her Hair"

Canvas. Height, $35\frac{1}{2}$ in.; width 29 in.

Signed, lower right, Renoir. Also known as Baigneuse and Femme nu se coiffant, this painting has been variously dated between 1885 and 1902. Through such pictures of bathers in this period Renoir developed his last manner characterized by ample forms expressed in intense and vibrant color.

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RENOIR, AUGUSTE (1841-1919)

"Diana"

Canvas. Height, 77 in.; width, 51½ in.

Signed and dated, lower right, A. Renoir 1867. Known also as Nymphe Chasseresse, and as Diane Chasseresse.

This picture was conceived as a study of the nude, but Renoir later decided to add the attributes of Diana.

This beautifully modeled figure is reminiscent of Courbet in design and presentation of subject matter. It is, however, already characteristic of the later and more familiar style of Renoir in its fresh, clean, color scheme and in the impressionistic method of handling broken color, especially evident in the treatment of the head.

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RENOIR, AUGUSTE (1841-1919)

"A Girl with a Watering Can"

Canvas. Height, 39½ in.; width, 28-¾ in.

Signed and dated, lower right, Renoir 76. Renoir in the 'seventies and early 'eighties adapted the style of the Impressionists to his own needs. Here the artist in the intimate charm of the subject, in the way figure and landscape are fused, in the use of flat color patterns, provides the basis for the work of such later Intimistes as Bonnard and Vuillard.

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RENOIR, AUGUSTE (1841-1919)

"Mademoiselle Sicot"

Canvas. Height, 48-3/4 in.; width, 38-1/4 in.

Signed and dated, center right, A. Renoir 1864. Also known as La femme au chapeau. This portrait was commissioned by the sitter, an actress, who later gave it to her friend, the second Mme. Victor Hugo, afterwards Mme. Menard Dorian. Without departing from the sobriety of conventional portraiture of the period, this early work by Renoir reveals a lively sense of pure color and a telling yet unobtrusive technique.

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RENOIR, AUGUSTE (1841-1919)

"Odalisque"

Canvas. Height, 27 in.; width, 48 $\frac{1}{2}$ in.

Signed and dated, lower left, A. Renoir 70. Also known as L'orientale. This painting gives striking evidence of the artist's admiration for the style of Delacroix, whose exotic Femmes d'Algers he was copying at about this time. Renoir's studies of Delacroix led him to the Impressionist method of broken color, and ultimately to the development of his own technique of finely woven strokes of pure color.

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BOUDIN, LOUIS EUGÈNE 1824-1898

Return of the Terneuvier

CASSATT, Mary 1845-1926

The Boating Party

The Loge

Miss Mary Ellis

The Morning Toilet

Mother and Child

Woman with a Red Carnation

CEZANNE, Paul 1839-1906

The Artist's Son, Paul

House of Père Lacroix

Landscape, Estaque

Louis Guillaume

Vase of Flowers

COROT, Jean-Baptiste-Camille 1796-1875

Rocks in the Forest of Fontainebleau

COURBET, Gustave 1819-1877

The Promenade

DAUMIER, Honoré 1808-1879

Hippolyte Lavoignat

DELACROIX, Eugène 1798-1863

Algerian Child

FANTIN-LATOURE, Henri 1836-1904

Portrait of Sonia

GAUGUIN, Paul 1848-1903

Fatata te Miti

Brittany Landscape

Self-Portrait

GOGH, Vincent van 1853-1890

La Mousme

The Olive Orchard

Self-Portrait

GUILLAUMIN, Jean-Baptiste Armand 1841-1927

The Bridge of Louis Philippe

MANET, Edouard 1832-1883

Madame Michel-Lévy

MONET, Claude 1840-1926

Banks of the Seine, Vétheuil

Madame Monet under the Willows

Rouen Cathedral

Vase of Chrysanthemums

Venice, Palace of Mula

Waterloo Bridge

MORISOT, Berthe 1841-1895

In the Dining Room

PISSARRO, Camille 1830-1903

Peasant Woman

REDON, Odilon 1840-1916

Evocation of Roussel

RENOIR, Auguste 1841-1919

Madame Severine

ROUSSEAU, Henri 1844-1910

The Equatorial Jungle

SISLEY, Alfred 1840-1899

The Banks of the Oise

The Road in the Woods

TOULOUSE-LAUTREC, Henri de 1864-1901

Alfred la Guigne

Maxime Dethomas

Quadrille at the Moulin Rouge